

Postscript . July 1950.

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For this new volume of songs by Ivor Gurney nothing requires alteration in the Preface, <sup>here reprinted,</sup> which appeared in the two earlier volumes; ~~and which has been reprinted,~~ but there are several things to add.

~~First, then, sincere thanks are due to the poets, their legal representatives and publishers for their generous permission to use those poems which, Gurney, set to music and which are included in this volume, thereby which is and which form an expansion of the memorial to him initiated by the earlier volumes — a memorial~~

First, ~~warm~~ <sup>warm</sup> thanks are due to the poets, their legal representatives and publishers for ~~generous permission~~ <sup>generously permitting</sup> their poems to appear ~~in this~~ with Gurney's music in this volume which, like the earlier ones, is a tribute to his memory — a memorial ~~tribute~~ <sup>tribute</sup> such as he himself would have preferred <sup>alone</sup> to all others.

Then, truest gratitude and thanks must be <sup>recorded</sup> ~~given~~ to Dr Herbert Howells and Mr Gerald Finzi for their invaluable help in preparing the songs for printing.

There is was indeed the lion's share in the difficult task of <sup>making</sup> ~~condensing~~ Gurney's highly individual 'lay-out' of <sup>and notation</sup> ~~songs~~ readily readable without <sup>a sacrifice of his</sup> ~~sacrificing these~~



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For this new volume of songs for boys, I have again  
revised the material in the previous volume, but there are  
two earlier volumes; and a few reported, but there are  
several things to add.

~~First, then, some thanks are due to the poets, the  
legal representatives and publishers for their generous  
it was the poems which I have set to music, and which  
are included in the volume. I have not only  
from an exposure of the material to his satisfaction  
the volume is now in the hands of the publishers.~~

First, then, some thanks are due to the poets, the  
legal representatives and publishers for their generous  
generally printing their poems to appear in the  
little songbook, and in the volume which, like  
the earlier ones, is a tribute to his memory. — a  
several thanks and on his behalf would have  
preferred to all other.

Then, some thanks are due to the poets, the  
legal representatives and publishers for their  
to Robert Lowell and Mr. Charles F. Johnson for their  
invaluable help in preparing the songs for printing.  
There was much to be done in the difficult task  
of making a little volume of songs for boys, and  
but for the help of the poets, the legal representatives  
and publishers, the volume would have been impossible.



individuality ~~on personal touch~~ or the characteristic look of his pages. Where any editing has been done it has been confined to the minimum; ~~the~~ only just enough has been added in the way of phrasing and expression marks to secure the clarity of Gurney's intentions. In fact the same principles have been followed as in the earlier volumes.

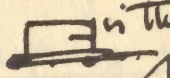
But even with the most faithful and careful editing it was often impossible to convey <sup>the musical signs</sup> ~~all~~ Gurney's own <sup>ways</sup> ~~ways~~ when performing his own songs. <sup>Moreover,</sup> ~~and~~ during the ~~long~~ years when he could have recorded ~~himself~~ on his songs he was <sup>too busy to record,</sup> ~~too~~ little known for the gramophone companies to ~~either him or them~~, so it has ~~therefore seemed to me that some notes on these~~ <sup>to be found</sup> ~~in that direction.~~ <sup>It therefore</sup> ~~has therefore~~ <sup>seemed to me that</sup> ~~some notes on~~ <sup>that some supplementary might</sup> ~~may be~~ <sup>useful; to singers and accompanists</sup> ~~they~~ <sup>have been</sup> ~~written~~ from the first-hand recollections of Dr Herbert Howell and myself, to <sup>one or other of whom</sup> ~~whom~~ Gurney so often sang <sup>and played</sup> ~~his~~ songs, ~~accompanying himself on the piano.~~

For ~~both~~ singers and accompanists alike the general approach to Gurney's songs should be much the same <sup>that to</sup> as for Schubert's <sup>songs</sup> ~~songs~~ <sup>Lieder</sup> ~~Lieder~~ for though Gurney's work is essentially English, <sup>and owes</sup> ~~and owes~~ more than a little to Folk-song and to Parry: the musical foundation of his technique was that of the classical Viennese school of composers. Gurney's melodic lines are often long, and always



of the classical literature of the Renaissance, the original foundation of his technique was that  
 English, and was more than a little to folk-song and to  
 as for Schubert. <sup>English</sup> Schubert's music is not essentially  
 opposed to German song, should be made the same  
 for both singers and composers alike the general  
 cargo, accompanying himself on the piano.  
 and myself, I cannot say as often sang the  
 from the first-hand recollections of Dr. Richard Horrell  
 is useful to songs and composers that are written  
 has transferred to me that same <sup>that was supplementary</sup>  
 necessary to me as a help to that intuition. It is  
 after ten or twelve, so that the transfer is to be  
 to the little room for the piano-harmonium responses to  
 which he will have recorded himself in song he was  
 performing in an early stage during the long years  
 it was often impossible to answer the long years  
 that even into the next finished and copied existing  
 principles have been followed in the earlier volumes.  
 the clarity of journey's intention. In fact the same  
 - the way of phrasing and expression makes to secure  
 to the minimum; even only for myself has been added  
 when any editing has been done it has been confined  
 to the characteristic look of his page.



important. They carry the poem as naturally as a river carries a boat. ~~His songs demand beauty of tone and not merely diction (though it goes of course the diction must be beautiful too)~~ ~~Because~~ He always thought in terms of ~~as~~ lovely voices and wrote for them <sup>so</sup> his songs demand beauty of tone as well as beautiful diction. His <sup>apprehension</sup> ~~use~~ of words ~~was~~ was so sensitive and his word-setting so exquisite in its perfection that ~~then~~ <sup>broadly speaking,</sup> his songs are "put over" ~~the best results~~ <sup>surgeons will generally</sup> ~~of his songs~~ best by keeping to his written note-values without attempting to make "effects" of ~~their own~~ by pulling about the values and rhythms. But there is one important exception. Where dotted notes occur, especially ~~the~~ <sup>the</sup> rhythm  of a dotted quaver and semiquaver  $\text{♩. ♪}$  the dotted note must be <sup>made</sup> rather longer and the short note rather shorter than their face-value, exactly as they <sup>ought to</sup> ~~should~~ be used in the classical Viennese style. (For the history of this ~~an~~ important tradition see Chapter III in ~~the~~ "The Interpretation of Music of the ~~XVII~~ <sup>XVII</sup><sup>th</sup> and <sup>XVIII</sup><sup>th</sup> Centuries" by Arnold Dolmetsch.)

Gurney himself when singing kept remarkably closely to his own written rhythms, and his word-note values <sup>are right in their</sup> ~~were abundantly~~ expressiveness. He







~~melismatic passages~~ never used a melisma or ornament without it having some special meaning in relation to the words, and his melismatic passages, which are in the direct line of descent from those of Beethoven, Wagner, and Pany, should always be sung very beautifully and not ~~the perfunctory or apologetic modern style~~ <sup>in</sup> treated in a perfunctory or apologetic style. Another thing to remember is that Gurney ~~always~~ kept the life of a song unbroken from start to finish: even when there were rests or silent bars ~~the~~ <sup>his</sup> mental tension never flagged, yet there was ~~never any~~ <sup>never any</sup> ~~rigidity~~ <sup>rigidity</sup> of rigidity. Indeed rigidity and dry tones ~~are~~ <sup>are</sup> entirely out of keeping with Gurney's own playing, ~~and must never be applied to his songs.~~ <sup>and must never be applied to his songs.</sup> ~~This is the utmost importance for accompanists to remember; and, such clarity in accompanying his songs is the last and worst failure.~~ He himself used both pedals ~~at the same time very~~ <sup>simultaneously</sup> at the same time very <sup>very</sup> freely. As ~~played by him~~ <sup>played by him</sup> ~~the~~ piano accompaniments, as played by him, were often a sort of ~~it~~ <sup>which formed</sup> lovely wash of sound ~~at the background~~ <sup>at the background</sup> to the voice. The effect cannot well be written out — it was too spontaneous — but it must be always be borne in mind and ~~directly~~ <sup>discreetly</sup> employed. Such clarity in accompanying his songs is the ~~last and worst failure.~~ <sup>There was a real relationship</sup> last and worst failure. There was a very real







relationships between Gurney's pianistic technique and his manner of performance. ~~His~~ <sup>His</sup> playing was dominated ~~to~~ the composer's creative vision; ~~and though~~ he had no interest in virtuosity as such, ~~and though~~ where he wanted a special effect he did not hesitate to write and <sup>a</sup>difficult accompaniment. For the relation of colour to the central idea and mood of a poem was a prime law for Gurney. Therefore his songs ~~and~~ need from ~~the accompanist~~ <sup>who plays them</sup> an almost creative sympathy with the thought of a man who was in two senses creative — a poet as well as <sup>a</sup>composer.

Marion M. Scott



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manner of performance. <sup>His</sup> playing was dominated by  
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mounted a special effort he did not hesitate to write and  
the slightest misapprehension. For the relation of voice to  
the vocal line and mood of a poem was a prime  
aim for Gurney. <sup>Therefore he sought to work from</sup>  
the viewpoint of almost creative sympathy with  
the thought of a poem which was in the process  
creation. — a poet as well as a composer.

John H. Pratt